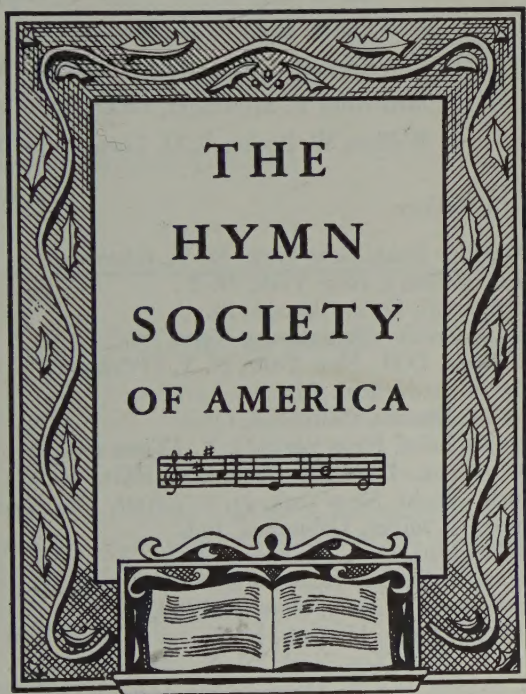


The Hymn

October 1949



Volume 1

Number 1

The Hymn Society of America

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The Hymn

Periodical and Bulletin of The Hymn Society of America

Volume I

October 31, 1949

Number I

CONTENTS

President's Message	4
Hymn Tunes from The Embassy Chapels	5
Hymn-Writing Experiences (Julia Cady Cory)	11
Lambeth Mission Gifts	13
Anne Brontë—Hymn Writer	16
Notes from the Executive Secretary	18
Editor's Column	20
Review: Mennonite Hymnal Handbook	21
Obituary Notices	23

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Published as a Bulletin of The Hymn Society of America, Inc., in October, January, and April. Single copies: Members, 50 cents; Non-members, 75 cents.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of *The Hymn*, \$3.00 yearly (accredited student members, \$1.00).

Editorial headquarters: 600 West 122nd Street, New York 27, N. Y.

Editor's Telephone: MONument 2-5285.

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Printed in the United States of America.

President's Message

This first issue of the printed Bulletin is an outstanding event in the life of the Hymn Society. Year by year we have been gaining strength and usefulness, and now we start a project which has in it intriguing possibilities. We are all deeply in debt to George Knight and those associated with him for the untiring efforts which they have made to give us a Bulletin which will be, not only a mine of information and suggestion, but also a messenger of friendship and goodwill, making its rounds quarter by quarter through the ranks of our membership. It is the natural heir of the *News Bulletin* which Reginald McAll has so faithfully and efficiently prepared for many years. We are glad that occasionally we will still have the *News Bulletin*, that each publication may carry its message and thus bind us more closely in our common task.

—Deane Edwards

Purpose of the Society

The Hymn Society was organized in 1922 and was the fruition of an idea long cherished by its founder, Miss Emily S. Perkins. The Purpose of the Society is to cultivate the use in worship of the better Christian hymns and tunes; to stimulate congregational singing of hymns; to encourage the writing and publication of hymns that express the spiritual needs of the modern Christian life, and of tunes of genuine musical value that are adapted to congregational singing; to collect hymnic data and to encourage research and discussion in the field of hymnology, with a view to publication of important material thus secured.

Membership in the Society

Membership in the Society is open to all those in sympathy with its objectives as set forth in the Purpose of the Society. Persons interested in learning more about the Society are invited to communicate with the Executive Secretary of the Society, Dr. Reginald L. McAll, 297 Fourth Ave., New York 10, New York.

Hymn Tunes from the Embassy Chapels

J. VINCENT HIGGINSON

IT is surprising that although the position of Catholics in eighteenth century England was a minor one, we are indebted to some of their composers for several of the very popular hymn tunes found in our hymnals today. Chapels were established in several foreign embassies and because they enjoyed an extra-territorial status, the services of the Catholic Church were permitted there. Not only were the Embassy Chapels the centre of English Catholicism, but congregational singing encouraged the composition of hymn tunes by their organists. The more important names among these musicians are those of Samuel Webbe and Vincent Novello, but others—such as Dr. Thomas A. Arne and Samuel Webbe Jr.—command attention. Samuel Sebastian Wesley reputed by some to be the greatest English musician since the days of Purcell had at least an indirect connection with the chapels, and should be included here.

In the early years of the nineteenth century the annals of London reveal the existence of eleven chapels. They were not all Embassy Chapels, as more favorable conditions of religious toleration existed after the Repeal Act of 1791. Among the early 19th century Embassy Chapels, a list containing some names that no longer had a national status, were the Sardinian, Portuguese, Spanish, and Bavarian Chapels. Others, such as the Venetian and Neapolitan Chapels, had been established and by this time had been discontinued. In addition to these might be mentioned the two French Chapels founded by émigrés of the French Revolution, both of which had a fairly strong influence upon the course of English Church Music. After the Emancipation Act of 1829, some of the chapels continued on a self-sustaining basis; the oldest of them, the Sardinian, dating from 1684, lasted on into the twentieth century and fell a victim to urban progress, being condemned along with other properties to make way for a newly projected thoroughfare.

A list of the better known tunes of these organist-composers would include some of the following: Webbe's *Melcombe*, *Veni Sancte Spiritus*, *Consolation*, and his *St. Thomas* tune which can be traced to an early Treves Hymnal, and is called *Hollywood* in later collections; Novello is represented by his *Albino*, but his connection with *Adeste Fideles* is of far greater importance, as he popularized it for future generations; Dr. Arne's tunes (particularly *Hymn of Eve* and *Uxbridge*) were arranged from his Oratorios.

THE HYMN

At Exposition, Elevation, or Benediction of the
Blessed Sacrament.

Fifth Tone. F. major.

O salu ta ris hos ti a quæ cœli pandis

O salu ta ris hos ti a quæ cœli pandis

o fti um, bel la premunt hos tili a,

o fti um bel la premunt hos tili a

da robur fer aux i li um, U ni tri-

da robur fer aux i li um, U ni tri-
noque

Webbe's Melcombe Tune

The music and the musicians of the Embassy Chapels have received minor consideration in the histories of English music and secondary attention in studies made of this period. It is even difficult to ascertain the exact dates and periods of their terms of service because of the existing confusion of dates in what may be considered fairly accurate secondary sources. Brabant, at one time organist in the Bavarian Chapel, is mentioned in the memoirs of Charles Butler, a prominent lawyer. We know considerable about Webbe who, thwarted in his early youth by family circumstances, came in contact with Brabant as a result of his determined efforts to advance himself musically. This circumstance brought Webbe into the musical life of

the Embassy Chapels and it is stated that for a time he deputized at the Bavarian as well as the Portuguese Chapel where Brabant possibly also presided. From Charles Butler we also learn that Dr. Arne and George Paxton preceded Webbe at the Sardinian Chapel. Webbe, in turn influenced the future history of the chapels through his pupils—Danby, Novello, and Samuel Webbe Jr. Novello was organist at the Portuguese Chapel for a number of years and Danby held the post of organist at the Spanish Chapel until his death. Webbe is mentioned as Danby's successor at the Spanish Chapel, and he in turn, after his death, was followed by his son.

Novello was a choir boy under Webbe and after his voice broke he deputized for the organists of the various chapels. All contemporary accounts attest his musical ability, so that his appointment when hardly sixteen, as organist at the Portuguese Chapel is not at all surprising. Under Novello's direction the music of the Portuguese Chapel reached new heights of quality and attracted many visitors, Catholic and non-Catholic. Among these was Samuel Sebastian Wesley, whose remark that "Gregorian music had seduced him to their chapels," could undoubtedly be justly repeated by others. It was the printing of the music used in the Portuguese Chapel which started the publishing business of Novello.

The tracing of a revival of the Gregorian Chant tradition in England has many interesting and unusual facets; singing of the chant in the Embassy Chapels was a notable contribution. The French Chapels, already alluded to, brought their strong tradition of plain chant and the singing there encouraged its use in other chapels. Charles Butler is one of those leaders, who recognizing the place of more modern compositions, pleads for the wider use of plain song. As a special example of its religious appeal he singles out the singing in the Portuguese Chapel under Novello, and draws specific attention to the influence of Novello's accompaniment on the combined effect. In 1822 Novello published the "Evening Service" containing music for Vespers, Compline, and Tenebrae "including the whole of the Gregorian hymns for every principal festival." Needless to say, the harmonized accompaniment written in the decadent style then in vogue, was by Novello. We might regard this collection of Gregorian hymns as a germ of the thought to revive them in the "Hymnal Noted" and to include a large number in "Hymns Ancient and Modern." The Sardinian Chapel as well as the other chapels used the ancient chant and "An Essay on Church Plain Chant" published by J. P. Coughlan in 1782, in which Webbe had a hand, has since become a book of universal fame. Furthermore, the seminary established at St. Edmund's, Old Hall, for which a set of Venetian chant books were obtained, was another influence

THE HYMN

PROSE ON THE NATIVITY.

Another Prose on the Nativity of our Lord.
Sixth Tone. G. major.



A - deſte fi - deles læti triumphan'tes ve -
A - deſte fi - deles, læti triumphantes ve -
nite ve - nite in Beth le - hem : Na'tum vi -
nite ve - nite in Beth le - hem : Na'tum vi -
de'te regem angelorum: Venite adoremus ve -
de'te regem angelorum: ve -
nite adoremusvenite adoremus Domi - num.
nite adoremusvenite adoremus Domi - num.

Deum de Deo, lumen Deum verum, genitum
de lumine non factum:
Gestant puellæ viscera: Venite, &c.

Adeste Fideles—First Printed Copy

which was in time bound to seep through to the choirs and congregations.

It was the Duke of Leeds who encouraged Novello to publish his arrangement of the *Adeste Fideles*. Novello for some reason attributed the melody to John Reading, but because of the tune's close connection with the Portuguese Chapel, it came to be known as *Portuguese Hymn*. Duffield is responsible for its attribution to Marcos Portugal (See Duffield, "English Hymns," p. 272 or *The Catholic Choirmaster*, December 1943, p. 189.) Years of research have been given to tracing the origin of the hymn and the tune and now and again new light has been thrown on the subject. Recently Dom John Stephan, of Buckfast Abbey, Devonshire, England, after years of research attributed the hymn to John Francis Wade; this claim is based, however, on purely

circumstantial evidence. The first known printed copy is found in "An Essay on Church Plain Chant" referred to above.

The "Essay" in addition to some explanation of the technic of the Chant, contained chants printed in Gregorian notation in two-parts, Soprano and Bass. Here we find the earlier printing of the hymn tunes that were later to appear as the "Motets and Antiphons" of Webbe (1792). *Melcombe* was originally an *O Salutaris*, the *St. Thomas* or *Hollywood* was a *Tantum ergo* and the *Veni Sancte Spiritus* and *O Filii et Filiae* were tunes for these hymns. In the preface to the "Essay," Coughlan informs the reader that he had obtained the type two years earlier but had to delay completion of the work as he could not find anyone to "set it."

It would certainly be enlightening if we knew more of the details concerning the printing of the book. Probably one of the outstanding features of its Introduction is its plea for studies to correct current inaccuracies in the Chant melodies. The type was most certainly obtained from the continent—probably France. Besides four years earlier La Feille's "Méthode du Plainchant" reached publication. However, it is in the enlarged edition of the "Méthode" by Aynés (1801) that we find the hymn melodies found in modern hymnals. The "Essay" shows another relation to the "Méthode" in that the latter contains some chant selections in two parts. The "Essay" shows a further connection with a French source, for an appendix contains several Eucharistic chants "sung in the chapel of the nuns of Artois." This was one of the communities that suffered severely during the French Revolution. Finally, it would be interesting to discover whether there is any relation between the two fonts of type used in these books. Where they were obtained and who made them could be an important part of the story.

The custom of printing compositions in two-parts, as in Webbe's "Motets and Antiphons" with a system of figures under the Bass melody line indicating the harmonies for the organist, was a practice common to the seventeenth and eighteenth centuries. But it had another significance in connection with the Embassy Chapels, for as the choirs declined, only two voices were retained—Soprano and Bass. In this regard Novello was to institute a monumental change in England. In the "History of Cheap Music" (cheap in the sense of cost, not necessarily in quality) Novello filled in the missing voice parts for Alto and Tenor. Such a format, supplying the four voices, is regarded as the common manner of publishing hymn tune accompaniments, but not so in Novello's day. The musicians of the time rebelled against "this march of progress" for they argued that it would reveal their

secrets, making it possible for any amateur to occupy the organ bench. However, in spite of well-founded objections, the innovation was to become the standard method, even if it made it possible to obtain organists "by the dozen!"

In 1835-39 Novello published "The Psalmist" in three volumes, containing three hundred hymns in all. These tunes are original, with some arrangements, by many composers including those from the Embassy Chapels. The names of Webbe Senior and Junior, Dr. Arne, Novello, and Wesley appear frequently and often the caption "especially composed for this book" is found among the tunes contributed by Wesley. Wesley's name also prompts the mention of the "Surrey Chapel Hymnal" and it is worthy of note because he was organist there. This book introduces an interesting sidelight on the style of hymnal publication, for the printed page presents a sort of compromise between the old system of figured bass and the completed accompaniments found in other hymnals. In the Surrey book the first two lines give the Alto and Tenor melodies, with the text underlayed; below this the complete accompaniment appears, but strange to say, the Soprano and Bass are in large notes and the Alto and Tenor—inner voices—are in small notes. This practice gains added interest when we learn that a similar plan is found in American publications of the mid-nineteenth century. A short time ago we were able to examine a hymnal published by Richard Storrs Willis in New York City (1850) in which this format was used.

It would be interesting to trace the influence of these hymn composers in America by noting the dates that their tunes appeared in America. For instance, *Alma*, a tune of Webbe's, bearing the imprint of his day, was adopted from his setting of the *Alma Redemptoris Mater*. This appears in the old *Catholic Youth's Hymnal* published in the 1870's. Unfortunately, a detailed study would be too extensive for our present purpose.

There is one other important aspect in the history of these chapels and their influence on English Church Music. The choir galleries of the chapels were often occupied by singers from the Italian Opera. Although their presence did not meet with the full approval of the clergy, and led to some abuses, it was tolerated. Giardini, for many years the impresario of the Italian Opera, is remembered by the tune *Trinity* which appears in the Surrey Hymnal mentioned above. Some years after the failure of the London opera he went to Moscow to establish the Italian opera. He died there before his plans were completed, a circumstance which accounts for the appearance of his hymn tune

(Continued on p. 12)

Hymn-Writing Experiences

JULIA CADY CORY

Editor's Note: Mrs. Cory is one of the Hymn Society's devoted members; it is fitting that we honor her contribution to our hymnals. We have requested her to tell the story of her hymn "We Praise Thee, O God" which is sung extensively at Thanksgiving and frequently as a hymn of praise. We have asked her to tell of her other hymns, how and why she has written them. Because Mrs. Cory desires her best-known hymn to be intelligible to our generation, she has rewritten some of its lines, and the version printed here is the authoritative one.

While still in school I had written a good many hymns and Christmas Carols (many of which were used by the Church of the Covenant, New York). In 1902 J. Archer Gibson, organist of the Brick Presbyterian Church (then on Fifth Avenue at 37th Street) came to me with the wonderful old tune "Kremser" which he wished to use as a Thanksgiving hymn. He was not satisfied with the words associated with it and asked me if I would be willing to write a dignified and majestic Thanksgiving hymn, suitable to the music.

I struggled with this project, and finally produced the words which are now found in many hymn books. The third stanza of the hymn (as it was sung that first time at the Church of the Covenant Sunday School as well as at the Brick Church) originally stood:

"Assembled together our praises we offer,
And gladly our songs of true worship we raise,
Our sins now confessing, We pray for Thy blessing;
To Thee, our great Redeemer, forever be praise."

There was a Christmas stanza which is not generally known. My father, the late J. Cleveland Cady, who was for fifty-three years Superintendent of the Sunday School at the Church of the Covenant, wished to use this newly-written hymn for the annual Christmas Service in 1902, and these lines were added:

"Thy love Thou didst show us, Thine only Son sending,
Who came as a babe and whose bed was a stall,
His blest life He gave us and then died to save us;
We praise Thee, O Lord, for Thy gift to us all."

That year was a notable Christmas Service which drew many people from far and near. My father frequently sent to England for new carol sheets, and Dr. Reginald McAll taught the carols to the children of the church.

My Thanksgiving hymn was by no means the only hymn I have written. In 1905 I wrote words for an old English carol, "Wake, Christians," and "Thou Babe Long Expected" was written for another English carol tune in 1909. "Breathe, Gracious Saviour, Thy Loving Spirit on Us" was adapted in 1910 to one of Mendelssohn's *Songs Without Words*. These songs were printed on "banners" for use in the Covenant Sunday School, but were never published. In 1931 I wrote "Men of Good Will," which was published by the Methodist Board of publication, and has since been used in many Sunday Schools of all denominations. "Brothers in Christ, Arise" was written in 1946 for the Sunday School at the First Presbyterian Church in Englewood, N. J. Lastly, a carol which I wrote in 1926, "O Come, Good Folk, Your Candles Light" has been used in the same church for many years. I am still writing, for it is a joy and a great personal help to try to write hymns, but I do not expect to "make the hymn book"!

WE PRAISE THEE, O GOD

We praise Thee, O God, our Redeemer, Creator,
In grateful devotion our tribute we bring.
We lay it before Thee, we kneel and adore Thee,
We bless Thy holy name, glad praises we sing.

We worship Thee, God of our fathers, we bless Thee,
Through life's storm and tempest our Guide hast Thou been.
When perils o'ertake us, escape Thou wilt make us,
And with Thy help, O Lord, life's battles we win.

With voices united our praises we offer,
And gladly our songs of true worship we raise.
Thy strong arm will guide us, our God is beside us,
To Thee, our great Redeemer, forever be praise.

EMBASSY CHAPELS

(Continued from p. 10)

under the heading *Moscow* in some recent books. He is also remembered as the composer of several tunes at the request of Lady Huntington, a prominent leader in the eighteenth century revival of hymnody.

While we may well regard this period as a dark age in its relation to Church Music, still these trying times did yield a modicum of greatness sufficient to make them notable in the history of hymnology. Novello, and Webbe more so, stand out from the others among these chapel composers; they are deserving of honor for their earnest effort to improve the music of the chapels. This brief study reveals our debt to these men and their contemporaries in the Embassy Chapels for their great contribution to English Church Music in a decadent period.

Lambeth Mission Gifts



Rev. Thomas Tiplady with the pulpit Bible, altar cross, and candlesticks presented to the Lambeth Mission by the Hymn Society of America

I

Background — Lambeth Mission

In the Society's Summer Newsletter mention was made of gifts sent to the Lambeth Mission from the Hymn Society last Easter. The gifts were an outgrowth of the visit of President Edwards to Lambeth Mission at the time of the Amsterdam meeting of the World Council of Churches in 1948. Provided through voluntary contributions from the Hymn Society membership, the gifts were used first on Easter Sunday this year. On April 22, 1949, Mr. Tiplady wrote a letter of thanks which was read at the Society's annual meeting in May. Here is a part of that letter:

"... I simply do not know how to thank you and the Hymn Society of America for such wonderful gifts. They are most lovely and they are of such quality that with ordinary care, they will last for centuries and keep your Society and our Mission linked together. I have never seen a Bible made of such good paper and printed so clearly. Although I am now 67 (alas!) I can stand with my eyes a yard from its pages and without glasses read it quite easily. Our little chapel below the street level was packed for the Dedication service

and everybody was greatly moved in spirit. Mr. Brittain who is now 87 and who has been Mayor of Lambeth and who has served as our circuit steward for over 30 years . . . presented the gifts on your behalf to Rev. Robinson Whittaker, Secy. of the London Mission for dedication. . . Your gift has struck the imagination and will be much talked about, especially in Methodism. It is the first gift toward the rebuilding of our destroyed Mission. . . With warmest thanks,
 . . . Thomas Tiplady."

In 1928 Mr. Tiplady assumed his present position at Lambeth. The mission was founded by John Wesley in 1739 in his great open-air meetings on Kennington Common. After extensive remodeling, Mr. Tiplady renamed the chapel "The Ideal." It became a cinema where the poor of the neighborhood might have a place of innocent entertainment; its influence is attested in the fact that its average daily attendance, seven days a week, was over 1,000.

Mr. Tiplady soon found that the majority of hymns and tunes sung in the churches made no appeal to his people. Nor did they like the "Sankey" tunes. He did find a vital response to a serious hymn written in simple language, set to the folk melody "Finlandia." The result of this discovery was his *Hymns From Lambeth*, published in February of 1930. Nearly a dozen other collections of hymns have followed through the years.

A number of English, American, and Canadian composers, including Lily Rendle, Carl F. Price, Carl Mueller, and James Edmund Jones, wrote and arranged new tunes for the hymns. An increasing number of Mr. Tiplady's hymns appear in American hymnals. Probably the best known is the one set to the Londonderry Air, "Above the Hills of Time," which first appeared in the American Methodist Hymnal.

During the past two years arrangements have been completed for the transfer of copyrights on the hymns from Mr. Tiplady to the Hymn Society of America. Offer of these copyrights was a spontaneous gesture on his part, and was a token of his appreciation for America's fondness for his hymns. There are a number of his hymns and poems in James Dalton Morrison's recent 2002 *Masterpieces of Religious Verse*.

THE EDITOR

II

Lambeth Mission Revisited

Revisiting Lambeth Mission after an interval of ten years is an experience of mingled pain and happiness. The shocking destruction

during the War of the old Mission with its Cinema Church, the "Ideal," its classrooms, gymnasium and neighboring homes, has left vacant lots and forsaken streets. Like so many landmarks in the London we have all cherished, it has disappeared.

Only a corner of the old building on Lambeth Road remains, including the study from which the Reverend Thomas Tiplady conducted its wide-reaching activities. This small upper room was always the heart of the Mission. By some providence it has been preserved and still pulses with the spiritual vitality and strong faith in the future which Mr. Tiplady and his staff have constantly displayed.

Plans for the new structure are on view in this room. The Lambeth Mission of to-morrow will have all the features of the old, and in addition, a public hall or auditorium and a settlement or hostel, the whole to cost £50,000. The first unit to be erected will be the hall and settlement, to cost £12,000. Throughout London, similar projects of rebuilding and restoration must be undertaken or are already in progress. The realization may be long postponed but is certain to be achieved by a people whose fortitude and perseverance are beyond belief.

The work of the Mission has proceeded regularly, although reduced to a much smaller scale than before. Mr. Tiplady and the Deaconesses, Sister Frances Flint and Sister Elsie Martin, are conducting, in addition to their church services, women's groups, the Young People's Wesley Guild, the Girl's Life Brigade, the Boy Scouts, a Youth Club, and the Sunday School. Public worship at Lambeth was interrupted briefly when the congregation united with that of the neighboring Vauxhall Mission. As soon as the bombed site was cleared, a basement room was constructed accommodating about eighty persons. It has been furnished to serve as a chapel where the gifts of the Hymn Society of America, the cross, candlesticks, and Bible are in constant use. The hanging behind the altar consists of two dark blue velvet bed spreads sent from New Zealand and appropriated for this purpose which their donor had not anticipated. The altar itself and the chairs were fortunately recovered from the ruins of the old building. The altar and its appointments are symbolic of the continuity of the old Lambeth and the new. They signify also the ties of affection which link the Mission to many friends overseas.

To the visitor who attends the evening service in this little chapel, one thought is all-pervading. Throughout the years of change and tragedy, the unchanging and comforting Word of God has been proclaimed. The Cross, constantly upheld in the midst of war and wreckage, stands as it has always stood, with its sustaining power. The transient has disappeared. The permanent remains. RUTH ELLIS MESSENGER

Anne Brontë — Hymn Writer

GEORGE LITCH KNIGHT

One hundred years ago, on May 28, 1849, after a short but intense life, Anne Brontë died at the age of twenty-nine. Her death followed a few months after her sister Emily's decease. Anne Brontë, born in 1820, was the youngest daughter of the Rev. Patrick Brontë and Maria Branwell Brontë. Shortly after Anne's birth, Mr. Brontë entered upon the perpetual curacy of Haworth, Yorkshire, a position he held until his death in 1861. Maria Brontë's death, in 1821, left Mr. Brontë with five small children. He became a semi-recluse, even taking some of his meals alone. When his daughters grew older he treated them as adults and discussed the leading persons and politics of the time with them.

Josiah Miller, writing of the unusual conditions which existed within the lonely Northen parsonage, comments:

"A strange contest was long carried on between their sense of capacity for public service through the press, and the modesty that shrank from the public gaze. . ."

In 1846 *Poems, by Currer, Ellis, and Acton Bell* appeared. This volume received scant attention from the literary critics and each of the sisters decided to write a novel. Emily's *Wuthering Heights* and Anne's *Agnes Grey* were published in 1848. Charlotte's *Jane Eyre* was published in 1847 and achieved immediate success.

The circumstances of the Brontë family made it necessary for the daughters to find work outside of the home. In April of 1839, Anne became a governess. Some years later the biographical notes Charlotte appended to her sisters' novels said of Anne:

"My sister had to taste the cup of life as it is mixed for the class termed Governesses. . . She was a very sincere and practical Christian, but the tinge of religious melancholy communicated a sad shade to her brief blameless life. She wanted the power, the fun, the originality of her sister Emily, but was well endowed with quiet virtues of her own . . . a constitutional reserve placed and kept her in the shade, and covered her mind, and especially her feelings, with a sort of nun-like veil, which was rarely lifted. . ."

To the reader, these words seem to show great discernment; when read in the light of Anne's hymns and poems, they reveal a lack of real understanding on the part of Charlotte. A few years later Anne became consumptive, and soon her bodily decline was apparent to all. In a letter dated April 5, 1849, she writes:

"I wish it would please God to spare me, not only for papa's and Charlotte's sake, but because I long to do something good in this world before I leave it. I have many schemes in my head for future practice—humble and limited indeed—but still I should not like them all to come to nothing, and myself to have lived to so little purpose; but God's will be done."

A friend who saw her shortly before her death wrote:

"Her belief then did not bring her to dread, as of a stern Judge, but hope . . . and no faltering hope was it, but a sure and steadfast conviction. . ."

The calm faith which inspired this reaction remained until the end. When asked how she felt, shortly before death, she replied, "It is not you who can give me ease; but soon all will be well."

Julian's *Dictionary of Hymnology* lists four hymns by Anne Brontë in common use fifty years ago. In addition to the two mentioned above were "My God, O let me call Thee mine" (a plaintive Lenten hymn) and "Spirit of Truth, be Thou my Guide." One stanza of the latter is representative:

And still to all who seek thy way
This mystic power is given,
E'en while their footsteps press the clay,
Their souls ascend to heaven.

The hymn of hers probably best known in England, and one which appears in a number of American hymnals of the last century, commences:

I had hoped that with the brave and strong
My portioned task might lie,
To toil amid the busy throng
With purpose pure and high.

There is yet another hymn which has appeared in a number of hymnals published during the past twenty years. In the original form it had six stanzas, now usually condensed to four. Of all her hymns, this probably has greater appeal to modern congregations.

Believe not those who say
The upward path is smooth,
Lest thou shouldst stumble in the way
And faint before the truth.

Anne Brontë's contribution to English hymnody is small, yet most people would agree that it is a worthy one.

Notes from the Secretary

Special orders of worship for dedicatory services have more than local interest. From First Presbyterian Church of Springfield, Ill., came an excellent program for the installation service for its minister of music, Donald Earl Allured, M. S. M. Rev. Richard Paul Graebel, the Pastor, prepared the Service. In our files are programs for similar occasions, such as dedication of an organ or new chimes.

We are especially interested in the dedication of hymnals; some years ago the dedicatory program used at Brighton Road Presbyterian Church, N.S. Pittsburgh, carried a survey of American Presbyterian hymn books and included an original responsive reading and prayer. Last month the Church of the Covenant in Cleveland, Ohio, made use of these elements in the order of worship for its dedication service.

Many churches are purchasing new hymn books, and will follow a definite plan for exploring their riches. Much information may be secured from others who have learned to popularize their hymnals. We would welcome your experience in making the first year or two productive of spiritual worship values. From Edward H. Johe (Second Presbyterian Church of Washington, Pa.,) comes this suggestion: instead of singing one new hymn each month, use a so-called "hymn-anthem" element in the service. After an organ prelude on the tune, the choirs sing one stanza alone, the congregation following with one or more stanzas. Four results are mentioned—the organ is used within the worship service as a dominant element, the people feeling the devotional value of such music; the spirit of the words is conveyed both by organist and choir; the congrega-

tion has an active share in this general musical sequence; hymns are stressed as worship material.

The Ministry of Music, issued five times a year by the Church of the Brethren, lays great emphasis on hymns. Articles have appeared in recent issues dealing with literary value of hymns, hymn writing, and a progress report on the forthcoming hymn book of that Church. Announcement is made of the "Brethren Music and Worship Conference" at Grand Rapids (June 10-13, 1950). Particulars about this publication may be obtained from the editor, Cleo C. Beery, Church of the Brethren, 22 S. State Street, Elgin, Illinois.

Among the noteworthy Hymn Festivals reported to us in recent months the following deserve mention here. Hymnic anthems and organ preludes were used in connection with each hymn at First Congregational Church, Los Angeles. Some Festivals have stressed hymns and tunes from different countries. The First Presbyterian Church of Springfield, Illinois, held separate services using German, Scotch, and Welsh hymns and tunes. In each case there was thematic and worshipful unity in the service. On the back of one program was a supplementary list of German and Austrian materials contained in the Presbyterian Hymnal. Another quoted the excellent paragraphs on the singing of Psalms and hymns from the Presbyterian Directory of Worship. In the First Presbyterian Church of Los Angeles there was a most effective sequence in the divisions of the service—adoration, confession, assurance of pardon and dedication of the worshipper. This was a community-wide service and among others rep-

resented were a Chinese and a Korean church.

In St. Louis the Evangelical and Reformed Churches have formed an Organists' Guild, to promote church music and singing in their parishes; a Hymn Festival held last May explored the fine resources of their Hymnal of 1941. Prof. Deitz, Eden Theological Seminary, gave an address on the treasures of the hymnal. (A foot note under the copyright notice in this book states that its circulation is limited to the United States. One can hope, however, that all American organists will study a copy, for it contains many valuable hymns and tunes for choral and congregational use.)

AMONG OUR MEMBERS—At Stockton, California, the College of the Pacific has a well established department of Bible and Religious Education. Under this department a Christian Community Administration has been formed, as a training center for future leaders in their local communities. As a part of the C. C. A., a Church Music Project was started in 1947 in response to many requests from smaller Methodist Churches. One of our able younger members, George Brandon, 201 East Cleveland St., Stockton, 20, has been the moving spirit. The first step was a survey of the music in rural and isolated churches of northern California. On the basis of this information the Project has begun to issue graded lists of hymnic and anthem music for choirs, including some bound collections of organ voluntaries. A reference library of choral music, containing over 2,000 anthems, has been assembled. The Project exhibits materials for worship and church music at the annual ministerial conferences. In brief, the Church Music Project carries the cultural influence of Christian leadership from the

campus to the country church in the specific field of music. We wish Mr. Brandon every success as he continues this work; he will be glad to share his experiences with others.

Monmouth College, Monmouth, Illinois, has held a series of competitions for tunes to well-known metrical Psalms. Announcement of the Seventh Contest in 1950, comes from Thomas H. Hamilton, of the College. The competition closes in February, 1950, and the winner of the prize of one hundred dollars will be announced the following June. Most appropriately, the text for this year's tune contest is "The Lord's My Shepherd" which is the version of the Psalm as it appeared in the 1650 edition of the Scotch Psalter. Professor Hamilton is a member of the Society, and in the 1949 competition, Dr. Lindsay B. Longacre, our recording secretary, received honorable mention.

IN BRIEF—Laurence D. Gagnier, M.S.M., has gone to Central Congregational Church of Worcester, Mass., from First Presbyterian of LaGrange, Ill. Maurice Garabrant, M.S.M., F.T. C.L., accepted a call to Christ Church Cranbrook, Bloomfield Hills, Mich., leaving the Cathedral of the Incarnation, Garden City, N.Y., after twenty-five years service. Dr. Federal Lee Whittlesey writes from his new post as organist at Highland Park Methodist Church, Dallas, Tex., following a notable achievement at the Church of the Covenant, Erie, Pa. Norman Z. Fisher, M.S.M., has left the East Dallas Christian Church to become organist of First Presbyterian Church, Shreveport, La. Our best wishes to these four members in their new positions.

REGINALD L. McALL

Executive Secretary

Editor's Column

The Hymn Society of America, now in its twenty-seventh year, has achieved prominence through its varied projects and activities. While the Society is relatively young, its past accomplishments and its future plans are in accord with the purposes that motivated the founders. The first issue of our periodical, *THE HYMN*, opens a new era in the life and history of the Hymn Society of America.

Until now, under the able editing of Dr. Reginald L. McAll, Executive Secretary of the Society, the *BULLETIN* has appeared in mimeographed form. To Dr. McAll goes the sincere tribute of a Society grateful for his untiring effort. *THE HYMN* will appear three times a year, and for the present Dr. McAll will prepare a summer Newsletter as the fourth issue of the quarterly publication. He continues to edit the Hymn Society column which appears monthly in *The Diapason*, which is still the Official Bulletin of the Hymn Society.

Though his name does not appear among those listed on the Editorial Committee, there is a man whose unselfish contribution of time, effort, and knowledge has been invaluable in launching *THE HYMN*. Mr. J. Vincent Higginson, Corresponding Secretary of the Society, has kindly assisted in the technical matters relating to the new magazine and has prepared an excellent article which appears in this issue. The Editor and the Committee are deeply grateful to Mr. Higginson for his effective encouragement and kindly counsel.

It is well at this time to introduce the members of the Editorial Committee to our readers:

MISS RUTH MESSENGER is known to Hymn Society members and to those interested in hymnology for her extensive

knowledge of Latin hymns and for her painstaking care in the preservation of the Society archives. To date, she is the only author who has made three contributions to the Papers of the Society.

MISS CAROLINE B. PARKER, for many years a member of the Executive Committee and an editor for the Fleming Revell Company, is best known for her *Hymnal For Boys And Girls*. She has compiled numerous hymnals and has been an influential consultant and advisor in the planning of many others. Miss Parker's wide acquaintance with persons in the hymnological world makes her an ideal chairman of the Contributing Editors.

DR. WILLIAM WALKER ROCKWELL, Librarian of the Society, Librarian-emeritus of Union Theological Seminary, bibliophile extraordinary and author, has an encyclopediac mind which is an invaluable and never-failing source of information in academic matters as well as in the practical problems of publication.

DR. ROBERT M. STEVENSON is a member of the faculty of the Westminster Choir School, Princeton, New Jersey. A catholicity of interest and broad scholarship underlie his many articles on hymnology which have appeared in leading Church publications of America.

MR. PARKE S. BARNARD is a church organist and the talented conductor of the New Haven Choral Society of New Haven, Conn. At present he is studying for an advanced degree in music at Yale University.

MR. HUGH STILES CAMPBELL, another of the active younger members of the Society, is also a church organist and has had valuable experience in choral organization.

A Significant New Hymnal Handbook

The mere mention of the year 1940 rings a bell in the memory of hymn-book-lovers, for in that year appeared *The Hymnal, 1940*, assuredly one of the very best of recent denominational hymnals. In that same year, however, appeared another hymnal of unusual excellence, *The Mennonite Hymnary*, but a hymnal whose merits have commanded less attention than was their due. The smaller size of the General Conference Mennonite Church, whose official hymnal *The Mennonite Hymnary* has become, accounts for the comparative neglect of the musical and literary values achieved in this hymnal. Outside the General Conference Church and certain affiliated Mennonite groups, no one seems to have sounded the trumpet announcing the excellencies of *The Mennonite Hymnary*. Those, however, who know the labor and the cost in time and money, must immediately praise *The Mennonite Hymnary*; here is a hymnal whose musical and literary standards fall not a whit below the standards maintained in the hymnals of our largest denominations, and yet *The Mennonite Hymnary* has been designed for use in a church group which numbers itself in thousands rather than in millions.

Lester Hostetler, co-editor of *The Mennonite Hymnary*, deserves added credit now; his most recent publication, a *Handbook to the Mennonite Hymnary*, confirms his status as a first-ranking hymnologist. The immense tasks of scholarly research which confronted him in the composition of his handbook were not accomplished in sequestered leisure, either. Dr. McCutchan, musical editor of *The Methodist Hymnal*, wrote his handbook in the midst of labors as dean in a uni-

versity school of music, and Dr. Ellinwood, author of the handbook for *The Hymnal, 1940* (Episcopal), compiled his material during his tenure of a librarianship at the Library of Congress. The Reverend Mr. Hostetler, on the other hand, has produced his handbook during the scattered moments of leisure snatched from a busy pastorate in North Newton, Kansas.

Although both *The Hymnal, 1940*, and *The Mennonite Hymnary* appeared in the same year, Mr. Hostetler has brought his handbook into completion sooner than the handbook to *The Hymnal*. Undoubtedly his long labors in the actual compilation of *The Hymnary* provided him initial advantage in the production of his handbook. He has attempted a somewhat larger task than a mere discussion of individual hymns. His introduction presents a brief overall view of the history of hymns in the Christian Church. He then proceeds to a detailed discussion of each hymn included in *The Hymnary*. His plan is similar to that employed in *Songs of Praise Discussed*; first he analyzes the literary values in the hymn and then he comments in a separate paragraph or paragraphs on the music of the hymn.

The Hymnary is divided in somewhat conventional manner with sections dealing in times and seasons, sections dealing with events in the life of Jesus Christ, sections devoted to special seasons, and sections containing hymns for children and youth. An innovation in *The Hymnary* is the addition of two sections, one containing a large mass of German Chorales, and the other containing a copious selection of metrical psalms in harmonized version. Gospel Songs also command an individual niche in *The Hymnary*.

The Mennonite church has not been prolific in developing a hymnody of its own. The German associations of this group have resulted in considerable reliance upon chorale literature. However only a small number of present-day Mennonite congregations still sing the chorales in German. German versions very rarely therefore appear in *The Hymnary* itself, but like Pollack, editor of the *Handbook to the Lutheran Hymnal*, Hostetler has always included the German original in the Handbook, wherever the hymn has been derived from German sources. Absence of connecting ties with Calvinism has not prevented the Mennonite group from relying heavily upon metrical psalms, the particular glory of the Calvinist heritage. Twenty-two versions from the celebrated Scottish Psalter of 1650 appear in *The Mennonite Hymnary*, but the music chosen for the words unfortunately does not derive from the settings of Bourgeois and his contemporaries. The sixty-eight "Gospel Songs" included in the hymnal are another large sheaf of hymns with no links connecting them with Mennonite inspiration. Hostetler and his co-editor followed the eclectic principle in organizing their hymnal a decade ago, and in the Handbook now before us Hostetler defends the eclecticism of the *Hymnary* on the grounds of bitter necessity: "Instead of producing original hymns and tunes, we have borrowed, with minor exceptions, our entire repertory from other denominations." (p. xxix)

Hostetler's amazing virtuosity in singlehandedly compiling a Handbook treating the words and music of over six hundred hymns deserves boundless praise. Some small misprints will undoubtedly find correction in later editions of the manual. John Wesley did not issue his *Collection of Psalms and*

Hymns in 1734 (p. 37), the Supplement to the *New Version* appeared not in 1770 but rather was licensed in 1703 (p. 45), Newman did supply a title for "Lead, Kindly Light," which helps to explain the significance of "kindly light" (p. 102), Mozart did not use the spelling "Sonato" (p. 112), Tennyson could not have written "Sunset and Evening Star" in his eighty-first year and in 1869 if he was born in 1809 (p. 163), Carlyle is a misspelling (p. 340)—minor imperfections these all are in the light of the fastidious care which undergirds the handbook as a whole.

No hymnal nowadays is considered complete without a handbook to elucidate the meanings and backgrounds of the hymns included in the denominational selection. The pattern of handbooks has grown stereotyped, and unfortunately there exists a tendency to repeat the same stories from handbook to handbook. In the immense drudgery which necessarily precedes the final completion of a handbook some amount of copywork becomes almost inevitable. The chief demerit in existing handbooks is a general dullness which usually pervades secondhand assemblies of hymn histories. Hostetler does provide several new stories which will undoubtedly find their way into subsequent handbooks compiled by other authors. The story of the Norwegian crew of eleven condemned to death by the Nazis ("O God, Our Help in Ages Past") is an example of a fresh anecdote in Hostetler's handbook; other new anecdotes supplied in his book will provide effective sermonic illustrations.

Because hymnology still ranks itself in the adiaphora of most theological curriculums, even ministers themselves often find themselves ill-prepared to use handbooks which contain small packets of information on individual

hymns, but fail to find a proper niche for these small packets within the larger cargo of hymnology. Since a great many seminaries do, however, give courses in hymnology, and since the assigned texts in these courses are usually handbooks to the denominational hymnal, we can express a pious hope that handbooks of the future will go even further than the Reverend Mr. Hostetler's handbook has gone in presenting a broad outline of the subject before tying up these conventional neat packets of dates and names that clutter up the bulk of most handbooks.

On the jacket supplied with Hostetler's handbook is the familiar verse: "Sing with the understanding also." He has helped us to sing with fuller understanding, and his handbook will hearten many hymnologists who are concerned with developments within the less populous denominations. The Handbook (which sells for \$3.00) is eminently worth the purchase price, as is the *Hymnary* itself. The Mennonite Publication Office is located at Newton, Kansas for the General Conference Church. Lovers of hymnody will find both books rewarding additions to their libraries: the two books go, of course, hand in hand, and one without the other is incomplete.

ROBERT M. STEVENSON

Obituary

HARRY THACKER BURLEIGH

For fifty years Harry Burleigh's name has been associated with the American Negro Spiritual and with St. George's Church in Stuyvesant Square, New York City. His arrangement of "Deep River" is one of the best loved of all spirituals. As soloist at St. George's his voice was heard by thousands, and the Negro Spiritual

Festival which he and Dr. George Kemmer originated is a living memorial to him. Dr. Burleigh was a Fellow of the Hymn Society of America and a charter member of the American Society for Composers, Authors, and Publishers.

While at St. George's Church, Dr. Burleigh arranged an old Negro melody for use with Oxenham's "In Christ There is No East or West" and called the tune "McKee" in honor of a former minister of that church.

EDITH ELGAR SACKETT

Miss Edith Elgar Sackett, Editorial Secretary of THE HYMN died suddenly during the summer. At the time of her death she was gathering material for future articles in THE HYMN and was completing a book on Junior Choir training. She was one of the early members of the Hymn Society and a devoted friend of Miss Emily S. Perkins, the Society's Founder.

Following a long and successful musical ministry at New York City's Fort George Presbyterian Church, Miss Sackett formed the Junior Choir School at the Westminster Choir College, Princeton, N. J. Last Spring she taught at a Junior Choir Institute held in Union Theological Seminary's School of Sacred Music.

FREDERICK JOHN GILMAN

In the April, 1949, issue of the BULLETIN of The Hymn Society of Great Britain and Ireland came word of the death of a founder of that Society, Frederick John Gilman. He was a valued member of our Society. In England he was best known for his work with the Society of Friends and for the *Fellowship Hymn Book* of which he was editor.

Papers OF THE HYMN SOCIETY

Carlyle Adams, Litt. D., Editor

- I. "The Hymns of John Bunyan"
Louis F. Benson, D.D.
- II. "The Religious Value of Hymns"
William Pierson Merrill, D.D.
- III. "The Praise of the Virgin in Early Latin Hymns"
Ruth Ellis Messenger, Ph.D.
- IV. "The Significance of the Old French Psalter"
Professor Waldo Selden Pratt, L.H.D., Mus.D.
- V. Hymn Festival Programs
- VI. "What is a Hymn?"
Carl Fowler Price, M.A.
- VII. "An Account of the Bay Psalm Book"
Henry Wilder Foote, D.D.
- VIII. "Lowell Mason: an Appreciation of His Life and Work"
Henry Lowell Mason
- IX. "Christian Hymns of the First Three Centuries"
Ruth Ellis Messenger, Ph.D.
- X. Addresses at the Twentieth Anniversary of the Hymn Society of America
- XI. Hymns of Christian Patriotism
- XII. "Luther and Congregational Song"
Luther D. Reed, D.D., A.E.D.
- XIII. "Isaac Watts and his Contribution to English Hymnody"
Norman Victor Hope, M.A., Ph.D.
- XIV. "Latin Hymns of the Middle Ages"
Ruth Ellis Messenger, Ph.D.
- XV. "Revival of Gregorian Chant: Its Effects on English Hymnody"
J. Vincent Higginson, Mus.B., M.A.

Copies of these papers are twenty-five cents each and they may be obtained from the Executive Secretary of the Hymn Society, Dr. Reginald L. McAll, 2268 Sedgwick Avenue, New York 53, New York. (Inquire before ordering as some numbers are temporarily out of print.)